

THE TOLEDO MUSEUM OF ART • MUSEUM NEWS

### INTERNS AT THE MUSEUM

This issue of Museum News has been written by the 1973-74 participants in the Museum's Fellowship Program in Museum Education. The program, initiated in 1970, brings to Toledo young people wishing to learn about the museum profession. The internship provides practical experience in many Museum activities along with continuing study and travel.

Strong emphasis is placed on the interpretation of works of art in the Museum's collection. The task requires not only knowledge of the history of art and an appreciation of quality, but also an ability to express this knowledge and appreciation.

This issue provides the interns yet another opportunity to present an object in the Museum's collection to the public. The seven sculptures they have selected represent a wide range of eras and cultures, and give an indication of the variety of Toledo's growing collection of sculpture.

The Museum Educational Fellowship Program is supported by the National Endowment for the Arts, a federal agency, and through contributions from the estate of Nettie Poe Ketcham, an early benefactor of the Museum interested in education. We are grateful to both these sources which enable this Museum to offer able young scholars an opportunity to study museum practice under professional supervision.

The Fellowship Program in Museum Education is only one of several intern programs carried on at Toledo's Museum since 1958, when the first internship was established with the University of Michigan. Internships in the curatorial and administrative departments, as well as in the education department have enabled students in art history to gain greater understanding of the museum profession.

Interns have come to us from all parts of the country and from many colleges. In addition to the sponsors of the programs already mentioned, internships at Toledo have also been funded by The Ford Foundation, the Ohio Arts Council and the National Endowment for the Humanities.

Most of Toledo's former interns have continued in the museum field as professionals. Some are now museum directors, others have become curators or educators.

Otto Wittmann, Director

## Museum News

The Toledo Museum of Art Toledo, Ohio

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Cover
HILAIRE GERMAIN EDGAR DEGAS, French (1834-1917)
Rearing Horse (Cheval se cabrant), 1880's (?)
Bronze
Ht. 121/8 in. (30.8 cm.)
Gift of Edward Drummond Libbey
52.70

## PORTRAIT OF UMMABI

Legends describing the riches and splendor of Palmyra, some 130 miles northeast of Damascus, still circulate in the surrounding desert. This Syrian oasis city rose in wealth and political importance during the first three centuries of the Christian era due to its strategic position on the caravan route between the Orient and Italy.

Palmyra's glory ended when her ambitious Queen Zenobia challenged Rome for control of the eastern Roman Empire, and in 273 A.D. it was razed by the armies of Marcus Aurelius. For nearly seventeen centuries only a small Arab village marked the site until systematic excavation of Palmyra was begun in 1930.

Palmyra's importance in the history of art survived its fall. Indeed, Wood and Dawkins' The Ruins of Palmyra, published in 1753, was the first modern archaeological study. Among the ruins described there are the immense burial towers which today are still the first sights that greet the visitor approaching the city from Damascus. These massive structures provided final resting places for the inhabitants of the city—in the words of the Palmyrenes, their "house of eternity." The stark exterior of the tombs contrasts with their once elaborate interiors where vertical niches six feet deep and wide enough to accomodate a body were built side by side into the walls. Shelves on which the bodies were laid slid on runners into separate compartments. There were usually four to six shelves in each niche and the towers often had four or five stories. A single tower thus might hold 300 to 400 dead. Closing the entrance to each compartment was a stone relief of the deceased.

Many of these reliefs were destroyed over the centuries and used for building materials in later constructions. The reliefs which have survived

show a remarkable stylistic and iconographic unity. They are severely frontal representations, generally showing the deceased from the waist up. It has been said that the figures were mass-produced and are not true portraits, and that they conform to types which varied according to the will of the sculptor rather than the appearance of the deceased. However, it has also been maintained that the intense spiritual character of some busts may well indicate that they were attempts, and successful ones, at actual portraiture.

A Palmyrene relief in the Museum (Fig. 1) combines both classical and Eastern influences. The slightly bulging, staring eyes are often seen in Eastern portraits of this period. The sculptor has indicated the iris with an incised circle, a convention of 2nd and 3rd century Palmyrene reliefs. Classical in inspiration are the long straight nose and bowed lips. The features are crisply carved and somewhat stylized, common in provincial Roman sculpture. Another provincial trait is the emphasis on decorative elements, especially the jewelry, which is more detailed and less stylized than the features.

Inscriptions in Palmyrene, a form of Aramaic, appear on each funerary slab. They consist of a formal word of regret and the names of ancestors in the male line for two or more generations. The inscription on the background of the Toledo bust is translated: "Alas, Ummabi, daughter of Maggi, (son of) Male, (son of) La'ad". The name La'ad, Semitic in origin, is otherwise unknown in Palmyrene.

No date is inscribed on the Toledo relief. However, working from reliefs that are dated, Harald Ingholt of Yale University has established a chronological and stylistic development for Palmyrene funerary sculpture, proposing that the 200 year period during which these reliefs were made be



Figure 1
Portrait of Ummabi
Limestone
Palmyrene, 175-200 A.D.
Ht. 23 in. (58.4 cm.)
Gift of Edward Drummond Libbey
62.18



Figure 2
Pendant
Glass
Roman, late 1st century A.D.
Ht. 78 in. (2.2 cm.)
Gift of Edward Drummond Libbey, 1923

generally divided into three periods: A.D. 50-150, 150-200, 200-250. Although each period has certain distinctive traits, many reliefs show characteristics of more than one group. Professor Ingholt suggested in a letter that the Toledo relief dates about 175 A.D., although the rich jewelry shows types in vogue 25 years or more later, according to a study by Dorothy Mackay (*Iraq*, Vol. II, 1949, pp. 160-187, Pl. LX, 1). Ummabi also holds the edge of her veil at her neck, a trait most often noted on reliefs made after 200 A.D.

Figures of women made between 50 and 200 are characterized by much jewelry, probably due to the rising prosperity of Palmyra. Trebellius Pollio, a Roman historian writing in the early 4th century, relates that when Queen Zenobia was taken prisoner and marched through the streets of Rome in Marcus Aurelius' triumphal procession, she nearly fainted under the weight of jewelry and the chains of gold which shackled her.

Carefully graduated necklaces, in fashion from 150 to 250, are conspicuous on the Toledo bust. The top necklace may have been of pearls, as Palmyra is known to have had pearl fisheries on the Persian Gulf. From the second necklace, perhaps made of hard stones joined by gold links, hangs a small crescent-shaped amulet, probably of gold or



Ring
Gold with carnelian bezel
Parthian, 40 to 120 A.D.
From Tel Umar, Selucia (Iraq)
31.305

glass. The Toledo glass collection has such a pendant dating from the late 1st century A.D. (Fig. 2).

Two bracelets are on each arm. Those of plain and beaded wires wound in a spiral around a central core were the most popular in this period. Ummabi's headdress, an embossed tiara partially covered by a turban-like wrapping, is particularly elaborate. Resting on the forehead are hair ornaments formed of oblong and oval plaques hinged together, a striking 3rd century innovation. Ummabi also displays another 3rd century fashion, the wearing of a finger ring on the middle joint. The small diameter of a Parthian carnelian and gold ring in the Museum collection suggests it was probably worn this way (Fig. 3). This, like the two other rings on the right hand, shows the 3rd century's fondness for rings with brightly colored gems.

Despite the abundance of rich ornament, Ummabi appears aloof from the material world. Her gaze is intensely spiritual. One of the Palmyrene words for funerary portrait is naphsha which originally meant "soul" or "self", because the sculpture was considered equivalent to the deceased's real self. This unification of the physical and spiritual worlds, a characteristic trait of Palmyrene sculpture, is apparent in Toledo's portrait of Ummabi.

Victoria Hoke

## A BASONGE FETISH FIGURE

Unlike most post-Renaissance Western art which is dedicated primarily to aesthetic ends, most African art has a major function in society. This is particularly true of the figures called fetishes, which are common to numerous African cultures. The word fetish, originally meaning false or fictitious god, is used to describe sculpture believed to possess supernatural powers.

A fetish figure in the Toledo Museum collection (Fig. 4) which originated in the Basonge tribe of southern Zaire (formerly the Belgian Congo), is of the type known as a buanga. It was probably made by a fetisher, a man endowed not only with the capability to make such figures but also with the power to control their magic.

The Toledo buanga, carved from one block of wood, is decorated with white and blue glass beads, embossed metal plates, an iron bracelet on the right arm and a woven raffia skirt.

Rigidly symmetrical, the figure is primarily composed of simple geometric shapes, and the vertical nature of the tree trunk is closely adhered to. Yet a careful examination of the figure's profile shows a forward lean in the upper portion (Fig. 5) which subtly but clearly conveys an element of aggression. Seen from the front, this is repeated by the horn, whose tip points toward the viewer. The narrow chin also juts out in a movement reflecting that of the horn below the head; this forward thrust is repeated in the torso and culminates in the protruding navel in the shape of an arrow or spearhead.

Dangerous inner forces seem present in the menacing expression and in the angular shapes and rhythms of the figure. This is best seen in the head: the nose points sharply downward; the grimacing

mouth is open to display carefully delineated teeth; the eyes are narrow slits. Normally rounded forms such as the chin and shoulders are harshly flattened and made angular. The power conveyed by the figure reflects its role within Basonge culture.

Because African art is an intrinsic part of African religion and culture, any real understanding entails acceptance of the general belief that natural objects are imbued with active spiritual forces. The fetish figure serves as a tool with which these forces can be manipulated, primarily through the placing of a symbolical substance known as *bijimba* on or inside the figure. These substances include powdered herbs placed in the naval cavity or inside the horn, animal skin, bones, teeth or feathers attached to the figure, or animal blood poured over the head.

Although the characteristic mouth and the protruding navel framed by large hands are common to most Basonge figures, the figures differ greatly in size. Small ones are used to guard homes or are carried to provide personal protection, in a manner similar to a lucky charm. The Toledo figure, unusually large, was probably regarded as very powerful. Probably it was kept hidden outside the village proper and controlled by the fetisher or an equally powerful spiritual leader.

Although the exact role of these large fetish figures in Basonge culture is not clearly documented, several authorities have mentioned their use in conjunction with the changes of the moon. Since the moon is regarded by the Basonge as the source of all human life, it is probable that fetishes were powerful in assuring fertility and in destroying dangers to the well-being and prosperity of the tribe. The beads, the woven raffia skirt, the iron



bracelet and the cowrie shell shape of the eyes are all commonly accepted symbols of fertility. The antelope horn, a symbol of strength, reflects the figure's role as a guardian of the tribe. Yet, even without a knowledge of the figure's function, original environment and symbolic decorations, the menacing expression and forward-thrusting forms make its power clearly visible to all.

Danielle Rice



Figure 4, 5
Fetish Figure
Wood with metal, glass beads, raffia cloth and animal horn
Basonge Tribe, Zaire
Ht. 41 in. (104.1 cm.)
Gift of Edward Drummond Libbey
70.51

## EDGAR DEGAS: REARING HORSE

Among the masters of French Impressionism, Edgar Degas (1834-1917) can surely be considered one of the most versatile. Not only did Degas draw and paint, make etchings and lithographs, but he was also a sculptor and a poet.

Born in Paris in 1834, Degas came from a wealthy French family with banking interests in Naples that also traced a noble Florentine ancestry. Degas first pursued a law career, and then, determined to be a painter, he entered the Ecole des Beaux-Arts, where he worked with Louis Lamothe, a pupil of Ingres. As a student Degas often traveled to Italy, absorbing the surroundings and recording his impressions in his diary. At the beginning of his career, he dreamed of being a history painter in the tradition of David and Ingres, but he came to realize the limitations of such subjects, and turned instead to portraiture.

Early, Degas found the themes he favored for the rest of his life: the ballet, the race track, the working woman, the portrait, and the female nude. In these few subjects Degas found the specific qualities of precise movement which interested him. Most of Degas' early works were paintings, pastels and prints. It was only later that he turned more frequently to sculpture. Perhaps because he was plagued with poor eyesight, Degas sought in modelling the means of giving a third dimension to certain favorite themes—notably the ballet dancer and the horse.

Wax and clay were suited to Degas' needs, for they allowed him to rework until he was satisfied with his interpretation. However, he had no desire to cast his works. According to Ambroise Vollard, the Parisian art dealer, Degas felt he could not take the responsibility of leaving anything behind him in bronze. Metal, he thought, was for eternity. Only one sculpture was ever exhibited by Degas, the plaster figure of a young ballet dancer shown in the Salon of 1881. Because of its realism, the sculpture aroused such alarm from many critics that Degas thereafter preferred to keep his sculpture secret from all but a few close friends.

According to John Rewald's pioneering study and catalogue of Degas' sculpture, published in 1944, about 150 small sculptures were found in Degas' studio after his death in 1917. Only about 30 were in good condition. Another 30 were severely damaged, though repairable. According to the dealer Paul Durand-Ruel, who made the inventory, the remainder were valueless. The unfired clay figures had all crumbled. The surviving wax figures thus represent less than half of Degas' actual sculpture production. While the later figures presumably survived better than those made earlier, they are nevertheless difficult to date. The original figures are undated, few of Degas' friends saw them, and he rarely referred to these works in letters.

After having been placed by Durand-Ruel in the cellar of the sculptor Bartholomé for safekeeping during World War I, the figures were cast by the founder A. A. Hébrard at the end of 1919. So far as possible, it was intended that they be cast in their existing state. This was done using the lost wax process, which achieves the greatest fidelity to the original. Through great care, Degas' original waxes were not damaged in casting. They were then reinforced by exterior armatures to preserve them from further deterioration. The 73 figures actually cast were numbered consecutively. Each was limited to 22 casts, the first 20 of which, marked A to T, were available for sale. One set was alloted to the Degas heirs, and the remaining set reserved for Hébrard, who also retained the rights to the originals, which



Figure 6
HILAIRE GERMAIN EDGAR DEGAS, French (1834-1917)
Rearing Horse (Cheval se cabrant), 1880's (?)
Bronze
Ht. 121/8 in. (30.8 cm.)
Gift of Edward Drummond Libbey
52.70

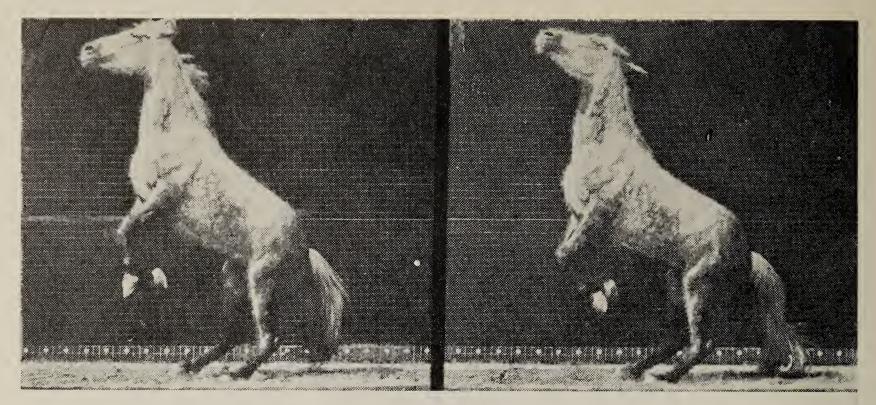


Figure 7
EADWEARD MUYBRIDGE, American (1830-1904)
"Circus Horse Rearing, Pivoting, etc.",
from Animal Locomotion, 1887
photograph

were exhibited at M. Knoedler and Company, New York in 1955.

Seventeen of these figures represent horses and jockeys in a variety of poses both at rest and in movement. In the *Cheval se cabrant*, or *Rearing Horse*, one of Hébrard's bronze casts which is in The Toledo Museum of Art, the quality of arrested movement which so fascinated Degas is evident in the careful modelling and close attention to detail (Fig. 6). Every nuance of the wax model has been captured and faithfully translated into bronze. The pose of the horse, raised on two legs, shows the strain in the muscles of the rear legs and withers.

Before 1880, Degas had rendered the horse in motion in the traditional Renaissance manner. In 1881, the first photographs by Eadweard Muybridge of men and animals in motion were exhibited in Paris. They had an immediate effect upon artists' representations of motion. Muybridge's photographs proved how horses appeared at every stage of motion. According to Aaron Scharf in Art and Photography (1968), several of Degas' horses, in charcoal, pastel and wax show direct influence of specific photographs in Muybridge's book Animal Locomotion. Toledo's Rearing Horse is one of these (Fig. 7). Demonstrating those precise qualities of movement which had occupied Degas from the beginning of his career, rich in texture and showing the imprint of the artist's hands, it is a fine example of this very private branch of Degas' art.

Stephanie Barron

## PAUL MANSHIP: THE FLIGHT OF NIGHT

Paul Manship began his artistic education at the St. Paul Institute of Arts. After an unsuccessful attempt at a career as an illustrator and designer Manship left his native St. Paul for New York in the spring of 1905, resolved to become a sculptor. By that summer he had secured a job as assistant to Solon Borglum, brother of Gutzon, best known for his colossal Mt. Rushmore sculptures. The Borglum brothers educated him in the technical aspects of sculpture and the business of operating a studio. By dissecting horses in preparation for two heroic monuments Borglum had been commissioned to do, Manship gained anatomical knowledge and was touched by the special Borglum faith in grandiose and monumental achievements.

In 1909, persuaded by his then teacher Isidore Konti, Manship applied for and won a scholarship to the American Academy in Rome. There he sought to acquire what he called the "recipes" for sculpture. His education was empirical, emphasizing a belief in the traditional apprenticeship system which stresses training as an expert craftsman. Contrary to studying design as a distant discipline, Manship believed design was learned in the process of creation.

While in Rome, Manship traveled in Italy, Greece and Egypt. He was among the first artists to see objects of early classical art as other than primitive and crude. Analyzing the dignity and restraint of Egyptian and archaic Greek sculpture, Manship wrote, "Their appeal is not to our dramatic sense, nor is it superficial. It is a deeper chord that is struck." Manship saw the realistic sculpture prevalent in his youth as imitative and "anti-pathetic (sic) to imagining". In his own work nature is neither tamely imitated nor distorted, it is simplified and organized

It is the marriage of the classical and the abstract in Paul Manship which drew acclaim from both modernists and traditionalists. On his return to this country in 1912, commissions, awards and critical recognition came quickly. Manship was always aware of the relationship between the artist and his public. Public success was an integral part of his concept of the artist, for he believed he had a mission to perform. It was his desire to conserve and build upon the achievements of preceding ages.

In 1916, the year Manship singled out as marking his artistic maturity, he experimented with elements of the art of India. Emphasis on movement in space, the use of the silhouette to achieve a sharply defined outline, and a highly decorative surface are Oriental legacies in Manship's Flight of Night (Fig. 8). The earliest version of Flight of Night was a bronze figure 13½ inches high, produced with green, brown or black patina. The Toledo cast, one of six examples of a larger version with black patina, is nearly double this size.

Hands raised above her head, the allegorical figure of Night arches in space above the globe. The sculpture is best seen from the front, where the crescent curve silhouette of the trailing garment is most effectively displayed. Unconcerned with Night's figure as mass, Manship placed the body's center of gravity off balance in relation to the globe. The direction of movement is backward where the eyes of Night, the allegorical mother of Death, are focused, rather than forward where the body extends into space. The viewer is swept along the smooth arc of the curled garment.

The Flight of Night shows Manship's technical virtuosity in treating bronze as a smooth strong material allowing crisp detail. Manship took partic-



Figure 8
PAUL MANSHIP, American (1885-1966)
Flight of Night, 1916
Bronze
Signed on sphere, right: PAUL MANSHIP © 1916
Ht. (with base) 37 in. (94 cm.)
Gift of Florence Scott Libbey
25.1024



ular care to design bases which harmonized with his figures. The square black marble base with its mirror-like surface is carefully blended with the high finish of the bronze sphere and figure.

Recipient of numerous awards and established as a successful artist, Manship was given many commissions for official sculptures from corporations and governments. Perhaps the most famous of these is the Prometheus Fountain at Rockefeller Center Plaza, New York (Fig. 9). Dedicated in 1938, the *Promethus* shows both Manship's continued emphasis on line and also the massiveness characteristic of his later work.

Reflecting on his career in 1955, Manship stated in a letter to his nephew, "I had no great talent but was free and unencumbered: the right man for the right time." The second third of the twentieth century had become a very different world from the first, and Paul Manship's "right time" waned. He had helped bring about the very changes that would date his own work.

Malin Wilson

Figure 9
PAUL MANSHIP, American (1885-1966)
Prometheus Fountain, 1934
Gilded bronze
Ht. 18 ft. (5.48 m.)
New York, Rockefeller Center Plaza

## ARISTIDE MAILLOL: MONUMENT TO DEBUSSY

During the first decade of the twentieth century, when Rodin was at the height of his fame, a number of young sculptors sought to replace the dramatic realism of Rodin's figures with a greater simplicity of gesture, pose and contour. Among them was Aristide Maillol.

Because Maillol was born in the French Mediterranean fishing village of Banyuls, near the Spanish border, it has often been said that he inherited the simplicity and breadth of his style from a people and landscape that had once been Greek and Roman. Maillol's lifelong devotion to the nude human figure does suggest that this tradition contributed to the character of his art. Yet Maillol's work is also tied to French art of the 1880's with which he came in contact while a student at the Ecole des Beaux Arts in Paris. There he studied painting with Cabanel and Gérôme, whose strong contours appear to have influenced him, despite his belief in the irrelevance of their ideas.

However, it was especially the art of Paul Gauguin and the Pont Aven group which gave Maillol, about 1888, a glimpse of a new art. In their paintings, decorative lines were combined with strong colors to create simple forms. But it was not to painting that Maillol applied the lesson of Gauguin. After studying medieval tapestries in the Cluny Museum, he returned to Banyuls where he established a modest tapeṣtry studio in his aunt's house. His first tapestries were so successful that in 1894 Maillol was invited to exhibit in Brussels at La Libre Esthétique, an annual exhibition of contemporary crafts. There Gauguin himself admired Maillol's work.

Within a year, however, the tiring tapestry work threatened Maillol with blindness. At this point, possibly at the suggestion of the sculptor Antoine Bourdelle, a student of Rodin with whom he had shared a studio while at the Ecole des Beaux-Arts, Maillol turned to sculpture. He was forty years old.

From this time on Maillol seems to have had only one aim: to celebrate the beauty of the female form. He began by making statuettes in wood and terracotta, characterized by the same round forms which had been conspicuous in his early paintings and tapestries. The art dealer Ambrose Vollard had a few of them cast in bronze and in 1902 arranged a small one-man show which established Maillol's reputation as a sculptor.

In 1905 Maillol enjoyed his first popular success at the Autumn Salon in Paris where he exhibited The Mediterranean. To André Gide this simple sculpture of a seated woman with hand raised to head was both a revelation and a rupture with the past. In a celebrated article, Gide wrote, "She is beautiful, she means nothing; from this Mediterranean Modern Art will be born."

Others recognized the excellence of Maillol's work. Among them was a wealthy German, Count Kessler, who became his close friend and patron. In 1908 Kessler took Maillol to Greece. Greatly impressed by ancient Greek sculpture, Maillol returned full of new enthusiasm for his work. Soon Maillol began to receive commissions for public monuments. One of them was a memorial to the composer Claude Debussy who died in March, 1918. France, preoccupied with the war, had hardly noticed his passing. However, in the years to come, his loss was increasingly recognized and tributes to Debussy began to appear. Ten composers contributed to the publication Tombeau de Debussy that included compositions by Paul Dukas, Bela Bartok, Igor Stravinsky, Maurice Ravel and Erik Satie.



Maillol's monument to Debussy was unveiled on July 9, 1933 in the park at St. Germain-en-Laye near the composer's birthplace. In preparation for this marble statue, Maillol had executed several small studies. Six full-size bronze figures were also cast from the original plaster. The first of these, which Maillol kept in his garden from 1930 to 1932, has been in the collection of The Toledo Museum of Art since 1934 (Figs. 10 and 11).

It is a sculpture of quiet dignity and monumental simplicity. Atop a low base kneels the figure of a young woman with sturdy torso and legs. Her carefully contoured face, half smiling, half sad, is framed by the outline of her hair which is drawn

Figure 10
ARISTIDE MAILLOL, French (1861-1944)
Monument to Debussy, 1930
Bronze
Signed on base, left front: MAILLOL
rear left: ALEXIS Rudier/Fondeur PARIS
Ht. (with base) 35 in. (88.9 cm.)
Ex-coll: Aristide Maillol; Stephen C. Clark
Gift of Edward Drummond Libbey
34.60



Figure 11 Frontal view of Figure 10

into a tight bun at the nape of her neck. Her left hand, which in the marble version holds a narrow banner engraved with the first measures of Debussy's L'Apres-Midi d'un Faun, is poised behind her. A gentle rhythm of gracefully curving lines runs through the figure, from the head, bowed as if in tribute to the composer, along her back, to her extended arms. Detail is kept to a minimum; the body is resolved in a small number of compact geometric forms. Classical in its restraint, the sculpture is a synthesis of careful observation and subtle idealization of the human body. In its simplicity, immobility, and clear distinction between the parts of the body, Maillol's figure recalls the Egyptian and archaic Greek sculpture which he had studied at the Louvre and in his travels.

Octave Mirabeau wrote that Maillol always depicted the same woman in his art: chaste, full of ardor, magnificent in the perfection of a full-blown body. So often did he represent the female nude, that he has been accused of a certain monotony in choice of subject. Certainly he was not afraid of repeating himself or of modifying one "invention" to produce another. In the Monument to Debussy, Maillol brought to its culmination a motif which had appeared in a number of guises in earlier works. As Maillol himself insisted, "I invent nothing . . . I avail myself of form in order to achieve that which is formless . . . my statues are poems of life."

Lisa Lyons

## HENRY MOORE: RECLINING FIGURE

"For me the work must have a vitality of its own. I do not mean a reflection of the vitality of life, of movement, physical action, frisking dancing figures and so on, but that a work can have in it a pent up energy, an intense life of its own, independent of the object it may represent."

—Henry Moore

Henry Moore's earliest works, those done before 1925, drew strength from the Gothic stone carvings of his native Yorkshire. Later, during his student days in London, Moore began his constant visits to the British Museum. Its vast collections of archaic and primitive art—Egyptian, Etruscan, African and particularly pre-Columbian—had a profound influence on him. The intense vitality, truth to materials and direct response to life, which Moore recognized in these ancient objects, he believed to be the proper aim of his art.

On a traveling scholarship from the Royal College of Art, Moore visited France and Italy, where he had his first exposure to what he called the "Mediterranean tradition". Except for the paintings of Giotto, the frescoes of Masaccio and a few late sculptures of Michelangelo, Moore was not inspired by the Renaissance tradition. On returning to England, however, Moore discovered that his trip to the Continent had set off a serious aesthetic conflict within himself, making work impossible. His impressions of the European masters, which refused to leave him, seemed in opposition to the concepts of archaic and primitive art.

Moore found his way back to his initial allegiances after seeing an illustration of the pre-Columbian river god sculpture, the Chacmool, from Chichen Itzà. Its reclining pose (almost unique among three-dimensional figure carvings in ancient art), the blockiness of its forms, and its expressive

energy and strength left an indelible mark on Moore's art.

From 1929, when he made his first reclining figure influenced by Chacmool, to the present, Moore has constantly dealt with the recumbent figure. Since 1932 these figures have become increasingly abstract variations on, rather than representations of, the human figure. Yet Moore's abstractions were initially conceived as human figures, and even the most abstract of his works emerge as personalities. Convinced that the study of the human figure was crucial to the development of a sculptor, Moore has continually made drawings from life, and indeed, has often taught life drawing.

Moore recognized that the reclining figure offers a natural solution to the sculptor's problem of support. Yet despite their supine pose, Moore's reclining figures seem potentially active, as if they have harnessed the vital force of nature which shapes the object from within. This internal tension in Moore's sculpture can be likened to bones internally shaping the external form of the flesh they support. Continually looking to nature, Moore has also carefully observed the effects of natural forces—time, wind, water—in eroding and weathering bones, rocks and other natural materials. From this knowledge he has created forms which share the same vital rhythms and structures of natural forms.

In 1935 Moore began to open out his reclining figures, relaxing their poses into more fluid forms. Exploring the interior space of the sculpture with a system of penetrations, Moore initiated a fresh role for space in sculpture. By becoming conscious of the formal significance of the spaces within his figures, equally as important to him as that of the solid mass, Moore created works in which mass



Figure 12
HENRY MOORE, English (1898- )
Reclining Figure (External Form), 1953/54
Bronze, base in copper-sheathed wood
Ht. (with base) 44 in. (111.7 cm.)
Ex-coll: Henry Moore
Gift of Edward Drummond Libbey
58.74

and space are inseparable. Moore often speaks of sculpture as an art of the daylight. With the hole having an existence of its own and a new positive function, sunlight is necessary to his sculptures, traveling around and through each piece, to create forms held by space both inside and outside.

Moore first began casting these opened-out reclining figures in bronze in 1950. The Toledo bronze of 1954 (Figs. 12 and 13) is unusual, however, in that Moore's original intention for this piece included a second figure. Also penetrated by tunnels and holes, this figure was to nestle within and emerge from the shell of the larger bronze. Occupied with the complexities of a sculpture within a sculpture, Moore worked on the plaster models for this bronze throughout 1953, exploring the interaction of the two forms. Relying on the eloquence of the contrasting curves and hollows of the exterior figure, the sculptor finally eliminated the interior figure. After casting, Reclining Figure (External Form) remained for several years in Moore's garden at Much Hadham, Hertfordshire. Five additional casts were also produced, all but one of which are now in public collections.

Michele De Angelus



Figure 13 View of Figure 12

## ANTHONY CARO: SATURDAY

"... I made sculpture of this sort in 1960 because I wanted to make something that was as important in a room as a person. I found that it wasn't possible to do this by making a person-type sculpture."

—Anthony Caro

The son of a stockbroker, Anthony Caro was born in England in 1924 and attended the ancient school of Charterhouse. From there he completed a degree in engineering at Cambridge, entering the Navy at the end of the Second World War. Caro's early interest in art had led him to attend classes in clay modelling at a local art school from the age of fifteen, despite his father's general disapproval of art as a career. Upon discharge from the Navy, he was determined to pursue sculpture as a serious student.

Sir Charles Wheeler, sculptor and president of the Royal Academy, was a friend of Caro's house-master at Charterhouse, and he agreed to take the young man as a studio assistant. Wheeler soon convinced Caro to enroll at the Royal Academy Schools where he studied for five years. It was during this time that Caro became intensely interested in the work of Henry Moore, with whom he worked as an assistant from 1951 to 1953.

As the titles of Caro's abstract figures of the 1950's imply Man Holding His Foot (Fig. 14), Woman Waking Up, Man Taking Off His Shirt, etc., the main interest of his work is in the physical experience of living: the possibilities, limitations, relationships and awareness of the human body in motion and at rest. The head, torso and limbs of these figures were rendered as solid, almost massive lumps of clay or plaster which were then cast in bronze, with little attention paid to details. Instead, the unsmoothed surfaces swell and distort various body parts in an expressive manner.

During the period from 1958 to 1960, Caro became increasingly dissatisfied with working in forms which he felt had too much "art history". Hoping that exposure to contemporary American art might provide a fresh viewpoint, Caro applied for a travel scholarship. However, he failed to receive the grant and remained in London where he continued to teach and work on his own. In the summer of 1959 Caro was introduced to the American critic Clement Greenberg whose encouragement caused him to rethink his basic attitude toward sculpture. Caro's second application for a travel scholarship to America was successful and in the fall of 1959 he arrived in the United States. Caro was strongly impressed by the work of sculptor David Smith and the painter Kenneth Noland, both of whom he met during his two months in America. The return to London saw the radical change in form that led to his first non-figurative work, Twenty-four Hours, of 1960. The welded sheets of steel reveal the influence of Smith, while the painted concentric circles are derived from Noland.

Dramatically different in appearance from Caro's figurative works of the 1950's, the bolted or welded steel sculptures Caro has created since 1960 nevertheless share many of the same concerns. It was the very fact of producing an immediately recognizable whole, the human figure, which seemed to obscure Caro's primary interest in the relationship of the parts. What he needed instead was an openended process in which he could begin with an undetermined number of parts rather than the predetermined number of parts of the human body.

Beginning with a piece of steel and bending it, leaning it against another piece and bolting or welding it in place, adding another piece in the



Figure 14
ANTHONY CARO, English (1924-Man Holding His Foot, 1954
Bronze
Ht. 26½ in. (67.3 cm.)
Collection, the artist

same manner, and so on, the focus of interest lies in the relationships so created between the parts. It is this focus that led critics to claim that the power of a Caro sculpture lies in its "syntax". This internal system of relationships parallels the functioning of the human body.

The human being perceives his body through a kind of "sixth sense", the kinesthetic sense. Whereas the other five senses inform us of events which occur in the world around us, the kinesthetic sense informs us of events which occur within ourselves. Located in the muscles, joints, and tendons of the body, it mediates awareness of bodily movement, posture, and the perception of weight.

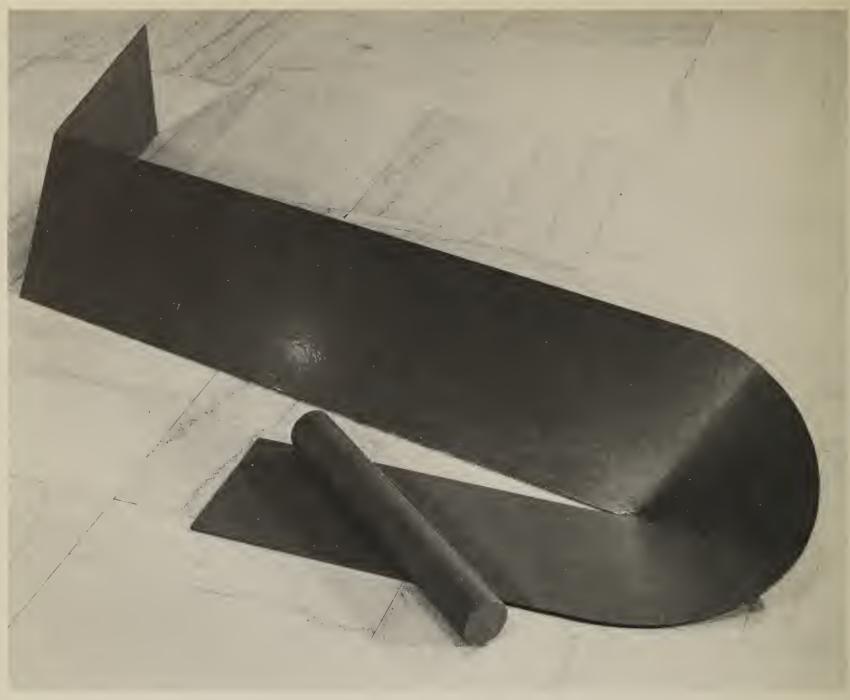
Paradoxically, by removing from his sculpture any direct implication of a human figure, Caro has more closely approached the functioning of the body. The appeal of his works lies in the recognition of the same processes at work in the piece that are at work within ourselves.

In 1963, at the invitation of Kenneth Noland, Caro joined the faculty of Bennington College in

Vermont where he taught sculpture during the academic year 1963-64, and again in the spring of 1965. It was during this latter period that Caro produced some twenty works, including Toledo's sculpture (Fig. 15), which was exhibited on the grounds of Noland's home at Shaftsbury, Vermont. Entitled *Saturday*, this vermillion-painted steel work shows the refinement in technique of Caro's stay at Bennington.

At this time Caro began to work in series at Noland's suggestion, allowing him to explore the possibilities of a single form, such as the tilted-Z shape of *Saturday*. Having broken his leg in a skiing accident in the winter of 1964, he found it necessary to employ a welder to aid him in his work. Gradually Caro abandoned the prominent bolted joints of his earlier non-figurative work. He also began to paint his sculptures to provide a rust-resistant, permanently uniform surface.

Despite its strong horizontal axis along the floor and low center of gravity, the sculpture does not lie; rather, it unfolds and leans. The right angles of Caro's forms emphasizes this open-ended quality.



Along one side of the cylinder is a small wedge of bent steel that, although unconnected to the cylinder, establishes an opposition of elements: the potential instability of a rounded form against the firm stability of the wedge. As in Caro's other work of the last fifteen years, *Saturday* can be seen as a satisfying interplay of parts—the tilted bend at one end, the slanting curve, the reclining cylinder, and the small wedge—each forming a working relationship with the others.

Since the creation of *Saturday*, Caro has continued to explore sculpture of both large and small scale, but his primary interest remains the same. In his words: "It's like you're an entity and I'm an entity sitting here together, but as soon as we start sitting round the table there is something, some sort of relationship, and I think that is basically one of the things I'm trying to cope with."

Christopher Knight

Figure 15
ANTHONY CARO, English (1924- )
Saturday, 1965
Painted Steel
Ht. 113/8 in. (28.9 cm.) length 921/2 in. (234.9 cm.)
Gift of Edward Drummond Libbey
70.48

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